PHOTOSHOP® FiX

$10 US | $13.75 CDN NOVEMBER 2004

GO BACK
RECLAIM MEMORIES

CONQUER
BAD EXPOSURE

ESSENTIALS:
CRAVE MORE COLOR

TOOLS:
MAJOR IN ART HISTORY

TECHNIQUES:
PROTECT WHAT'S YOURS

STUDIO:
GARY YOUNG
SUGGESTS ROMANCE

EXPERT TIPS:
SWITCH TO A
SPECIALTY BLEND

TURN OLDIES INTO GOODIES

Jeff Comella (Pittsburgh) wanted to restore a cracked 1900s photo of his grandmother to make a warm family remembrance. To balance retouching the aged effects while preserving the photo's vintage look, he not only added a sepia tone, but also opened an eye and visualized absent colors.

❶ To repair the photo's cracks, Comella selected an area with the lasso tool, feathered it, and copied it to a new layer (Command/Ctrl-J). He selected the clone stamp tool with a soft brush tip and clicked Use All Layers in the Options bar. To better concentrate on details, he chose Window > Documents > New Window, then zoomed into the new window and cloned on it while watching his actions simultaneously affect the photo at a normal view. By cloning major cracks on separate layers, he was able to retain some of the original through layer Opacity as opposed to the one-time Edit > Fade feature. Cloning had softened some layers, so he applied Filter > Noise > Add Noise to bring back texture.

❷ The subject's facing right eye was shut due to long camera exposure. He lassoed, feathered, and copied the open eye to a new layer, then temporarily lowered its Opacity to position it over the closed one. Due to the angle of the face, he needed to slightly foreshorten the new eye. He pressed Command/Ctrl-T, then Command/Ctrl-dragged a selection handle to distort the eye at a realistic angle. To blend the eye into the face, he cloned around it.

❸ Before adding color, Comella wanted to produce overall warmth with a sepia conversion. To do this, he created a composite of the image (see tip) and added a Color Balance adjustment layer. He increased the Yellow and Red in the Shadows and Midtones, but mostly the Yellow in the Highlights. He warns to be careful when increasing Highlights because they can burn out quickly. "Watch your RGB values in the Info palette and avoid letting highlights go above 247," Comella suggests. "It's a good idea to check density, too, so set your Info Palette Options to Lab Mode for the Second Color Readout."

❹ Although he didn't want to overwork the photo into a painterly image, Comella wanted to hand-paint elements to draw attention to faded details. For a fern below the window, he added a new layer and set the blending mode to Color, then used the airbrush to paint the fern yellow. For depth, he added another layer and painted with light green and added another layer to paint dark green. He continued to paint layers, adjusting the Opacity for each until he had pleasing color. To blend the colors, he applied slight Gaussian Blurs to some of the layers. "Sometimes I even duplicate a color layer and change the blending mode to intensify color," he says. "I might also offset the position of the duplicate's color from the underlying layers."

❺ Instead of using the dodge and burn tools, Comella prefers to enhance contrast through painting, so he created new layers at the top of the palette for highlights and shadows. He then set their blending modes to Overlay. For shadows and highlights, he painted on two layers with a black brush and on one layer with a white brush. "The technique is derived from the concept of painting on a layer mask," he says. Comella feels the application performs faster with the brush, and cuts the frustration of scrolling through numerous dodge and burn states when using the History palette. It also allows him more flexibility to decrease layer Opacity, add a layer mask to hide and reveal paint, and duplicate the layer to intensify effects.

» Since Comella created several retouching and color layers, he needed a fast way to composite them for global effects. He added a new layer above the layers he wanted to composite and pressed Shift-Option-Command-E (Shift-Alt-Ctrl-E). This produced a composite of all visible layers without merging them.

» Comella feels it's crucial to develop an overall strategy before beginning a restoration project. "I've seen people spend four hours restoring a photo and still end up dissatisfied. They just aren't sure what to do," Comella says. "With old photos, you often can't see details anymore, so you have to decide what elements should look like beforehand," he says. "I often make notes using the pencil tool on a separate layer to plan my strategy."

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FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1

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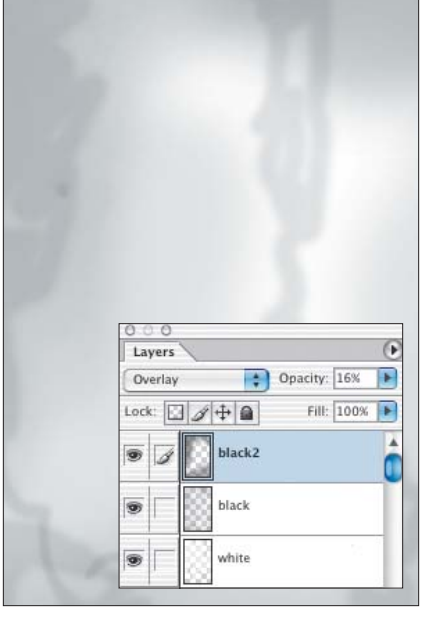
5



BALANCE CONTRAST IN A SNAP

While your eyes can see the darkest shadows and the brightest highlights, a camera won't record that range as accurately. In a high-contrast situation like a sunset, setting an appropriate exposure can be hopeless. Photographers often use a graduated neutral-density filter to tackle the problem traditionally. Lewis Kemper (Sacramento, Calif.) digitally simulated the filter before he further adjusted the contrast of his underexposed photo.

1 To mimic a graduated neutral-density filter, Kemper clicked the Create new fill or adjustment layer icon at the bottom of the Layers palette and created an empty adjustment layer (see tip) set to Screen mode. He would have used Multiply if the image was overexposed. He selected the gradient tool, chose a black-to-white gradient, and clicked the layer mask thumbnail. Dragging the tool from top to bottom, he masked the mountains that didn't need adjusting and allowed the Screen mode to balance the tonal range of the flowers. Because the gradient was created in an adjustment layer, he could revise it if needed.

2 Since Kemper works with so many photos, he needs efficient digital darkroom techniques. To quickly adjust the Levels for this photo, he added a Levels adjustment layer and clicked Options in the dialog box. In the resulting Auto Color Correction Options dialog box, he chose Enhance Per Channel Contrast, left Snap Neutral Midtones unchecked, and kept the Clipping values at .10%, which is the CS default. Kemper feels the Photoshop 7 default settings are too high, but CS provides a more realistic base to work from. He masked the layer again with the gradient tool to shield the upper half of the image from the adjustment.

3 Kemper lightened the trees by first creating an empty adjustment layer set to Screen, then painted with black at decreasing percentages until he had an unpainted oval around the trees. He also brightened the contrast at the bottom of the image with a Curves adjustment layer. By pushing up the steepness of the curve in the three-quarter tones, he increased the lighter values.

4 Using Curves to adjust shadows would block up to pure black and remove detail, so Kemper used a Selective Color adjustment layer. He choose Blacks and increased the Black percentage to 5. He also applied another Selective Color layer to decrease a magenta cast on the trees. This time he chose Neutrals and reduced the Magenta percentage. He filled the layer mask with black and painted white to reveal the adjustment on the trees.

5 To direct the focus, Kemper used a typical darkroom trick—an edge burn. Kemper added an adjustment layer, set it to Multiply, and filled the mask with black, then painted with a low-Opacity white brush around the edges.

When Kemper wants to capitalize on the flexibility of an adjustment layer for things like its built-in mask, but is not concerned with applying a particular adjustment, he creates what he calls an empty adjustment layer. By choosing any adjustment from Levels down to Channel Mixer in the list, and clicking OK when the dialog box opens, he creates an "empty" adjustment layer to use as he wishes.

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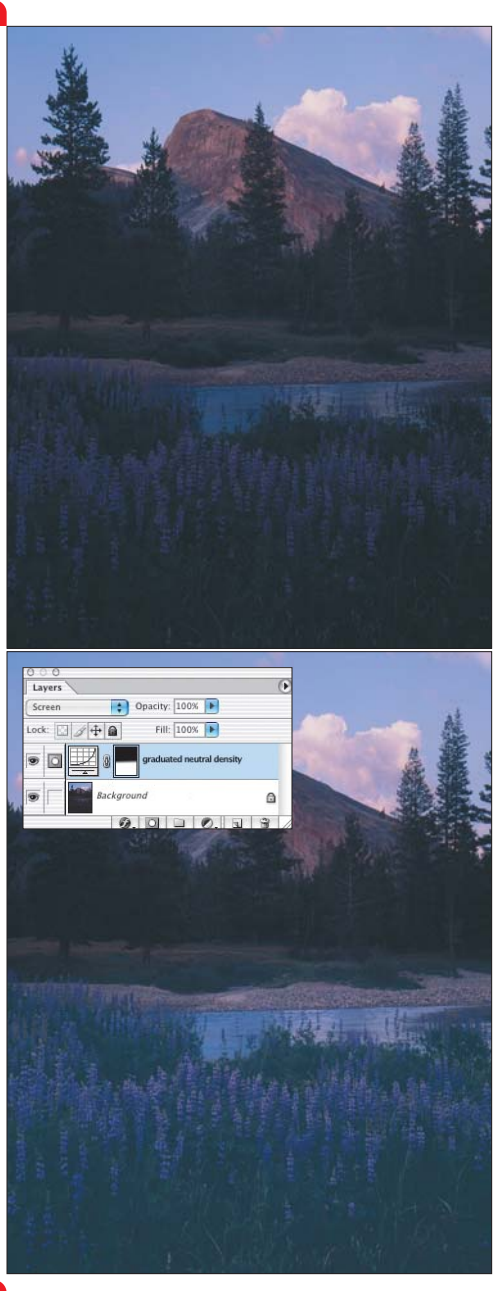
1



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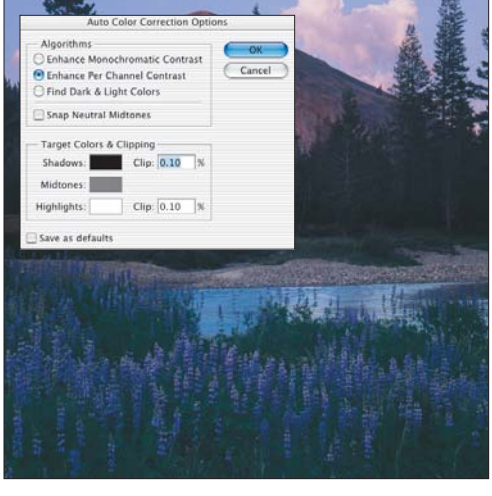
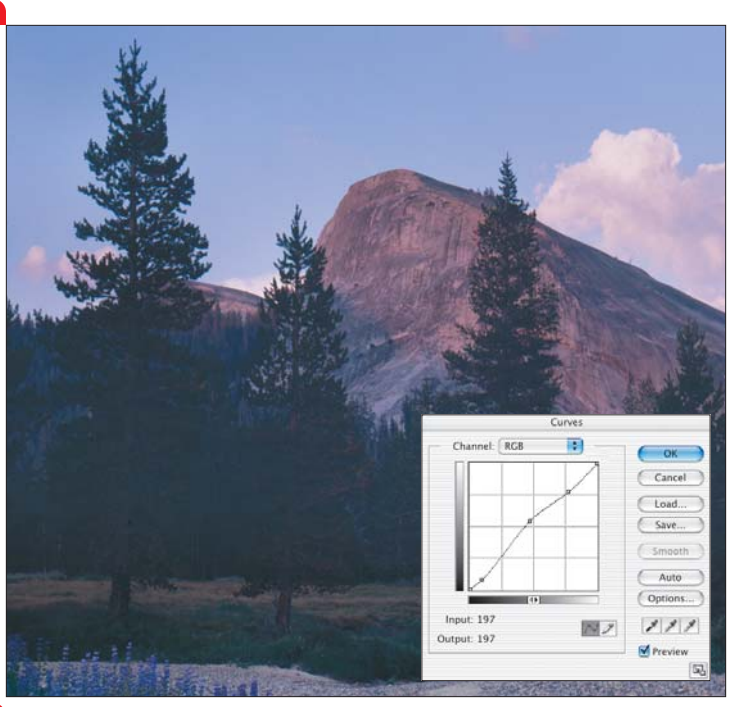


FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

3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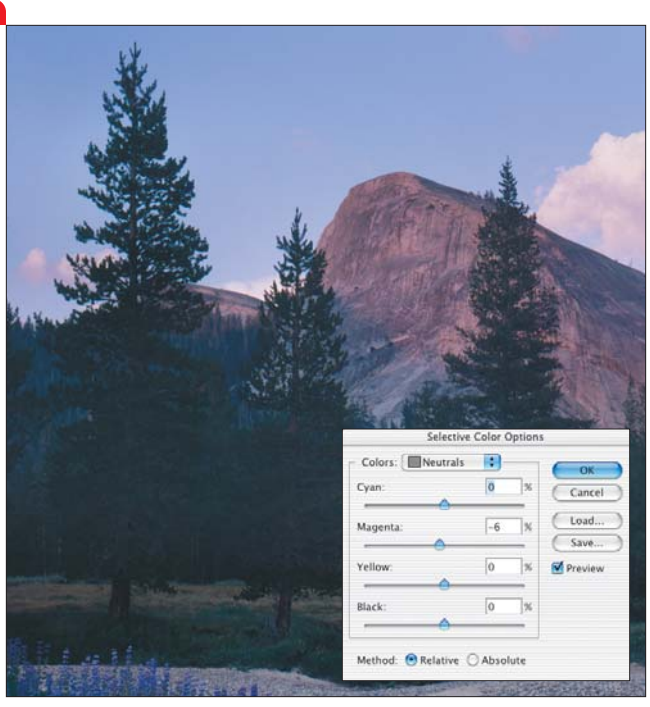
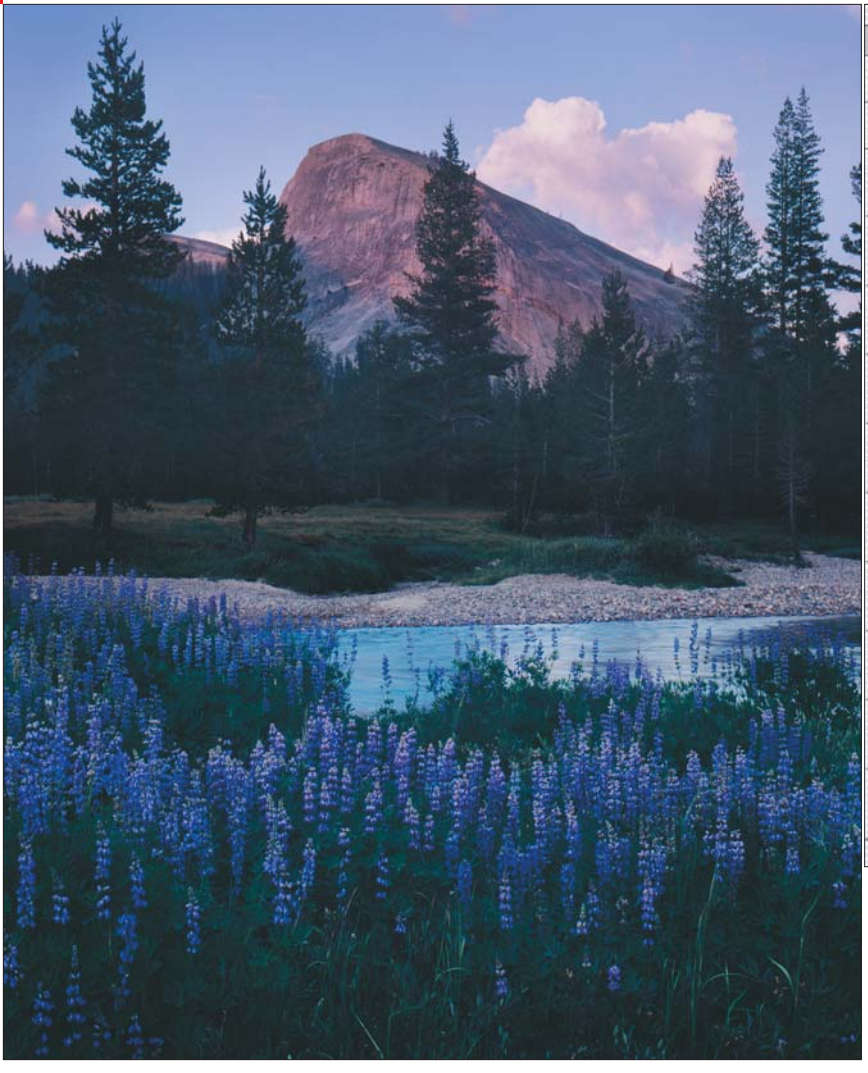
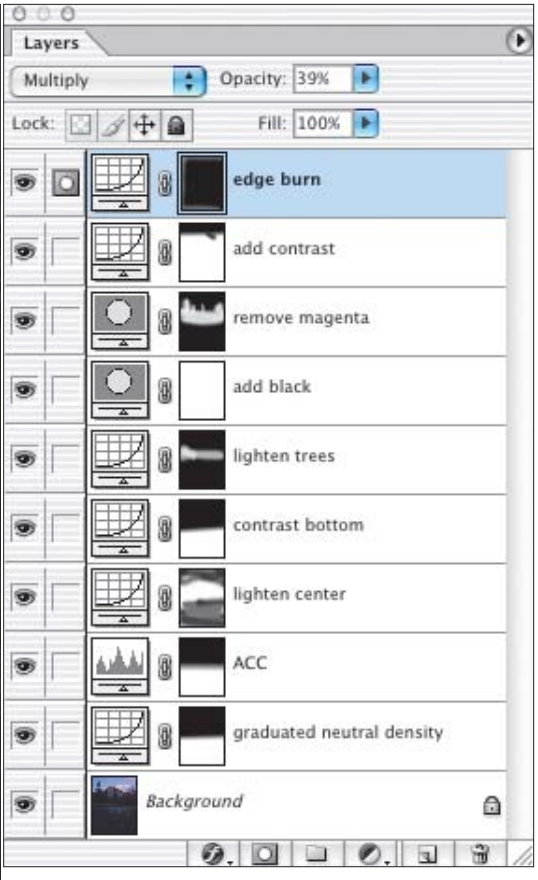
Cancel
Load...
Save...
Smooth
Auto
Options...
Input: 197
Output: 197
Preview

4


Selective Color Options
Colors: Neutrals
Cyan: 0 %
Magenta: -6 %
Yellow: 0 %
Black: 0 %
OK
Cancel
Load...
Save...
Preview
Method: Relative Absolute

5




Layers
Multiply
Opacity: 39%
Lock:
Fill: 100%
edge burn
add contrast
remove magenta
add black
lighten trees
contrast bottom
lighten center
ACC
graduated neutral density
Background

BY SIMON TUCKETT

CREATE A DYNAMIC DUO

If your projects are restricted by a two- or three-color printing budget, it doesn't mean you're limited to using duotone imagery. Here's a unique way to get more from your duotones by allowing them to access additional colors within the inks. It's like getting more colors for the same price!

DOWNLOAD "BIRDHOUSEDUO.PSD" FROM WWW.PHOTOSHOPFIX.COM, NOVEMBER 2004 ISSUE.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

❶ Open "BIRDHOUSEDUO.PSD," a duotone with shadow detail supplied by PMS Cool Gray 11 and midrange detail supplied by Orange PMS 159. Duotones are based on a Grayscale image with graphs that determine the ink amount for each plate, and typically inks in a duotone are mixed almost evenly throughout. There may be slightly more orange in the midtones and extra black in the shadows, but nowhere will you have ink on only one plate.

❷ You first need to extract color plate information. Choose Image > Mode > Multichannel to force Photoshop to create individual channels for the duotone. In the Channels palette, you'll see two color plates. Painting onto individual spot color plates is a destructive process, so as a precaution, create alpha channel copies now (see tip). Click the Gray channel, select all, and copy it. Choose New Channel from the Channels palette menu, name it, and paste it. Make an orange backup, too. Deselect, and turn off the visibility of the backups.

❸ Choose the elliptical marquee tool and create an oval selection over a quarter of the image. Click inside the selection and position it over the door of the second birdhouse. Make the selection a little softer by choosing Select > Feather > 30 pixels. Choose Select > Save Selection, accept the default name, and deselect. Now switch to the rectangular marquee tool, select the lower right quadrant of the image, and save that selection, too. You will see these selections as two alpha channels in the Channels palette, and this is what you'll use to modify the color plates of the image.

❹ With the rectangular selection still active, select the orange ink channel, and choose Edit > Fill > White at 80% Opacity. This knocks out most of the ink on the orange plate, leaving you with a nearly Grayscale selection. Now Command/Ctrl-click the oval alpha channel, select the gray ink channel, and fill it with white at 100% Opacity. By knocking out the gray ink, you have only the orange ink to render the image. That's all there is to it!

❺ While applying this technique to an oval and a rectangle may seem lackluster, as soon as you start using it on more complicated selection areas, the effect can be quite impressive. Even here, you were able to produce areas that are almost pure orange or pure gray. I used this technique to paint all the features of my Real Estate Roundup image: the distant orange birdhouse in the top left corner, the radial arc dial, the text and its drop shadow, the Grayscale gradient, and the orange texture visible in the darker portions of the image at the bottom. In each case, I created an alpha channel, loaded it as a selection, then did my own knockouts by painting white or black at varying Opacities onto either of the two channels, depending on which color I wanted to see. What I find exciting about this technique is that it allows you to manipulate color contrast for powerful graphic effects like my image's bright orange translucent text set against the Grayscale gradation.

DAMAGE CONTROL

You should save all your selections for reworking. (You can have up to 25 alpha channels in a document; 56 in CS.) Another preservation method is to go back via the History palette, and if you think you'll have changes later, save progressive versions of the document at key stages. Just remember to save your final file as a Photoshop DCS 2.0 (Document Color Separations). It's currently the only way to export a Grayscale or four-color file with spot colors attached. DCS 2.0 files are pre-separated so your layout program exports the parts it needs at print time. In the dialog box, I generally choose Single File with Color Composite as the DCS because it imports, proofs, and separates well in Quark and InDesign, but make sure your printer can handle imported DCS 2.0 files.

In Step 2, I ask you to create backup alpha channels, but you may be wondering why you couldn't just quickly make duplicate spot channels. A spot channel is like having an elephant in your living room—you have to work around it. It will often spontaneously make itself visible, and when you save your file, it will import into a layout program as an extra color, possibly confusing anyone downstream from you. The Copy and Paste method ensures that your backup is tucked safely away in an alpha channel, and won't show up anywhere unless you want it to.

Simon Tuckett is an illustrator and retoucher in Toronto. For more information, visit www.simontuckett.com.

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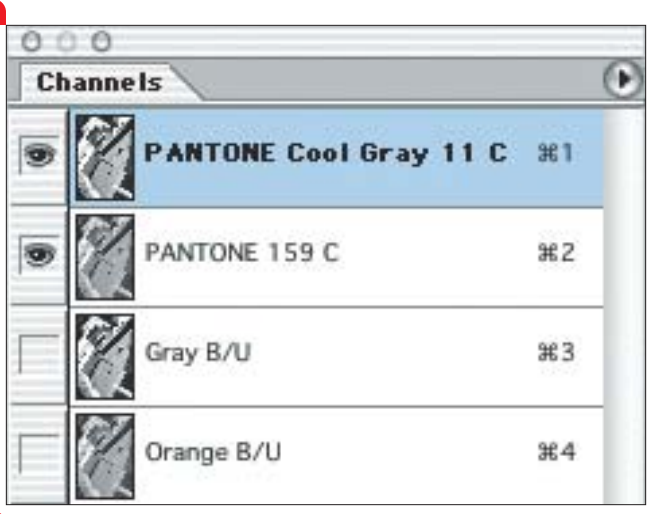
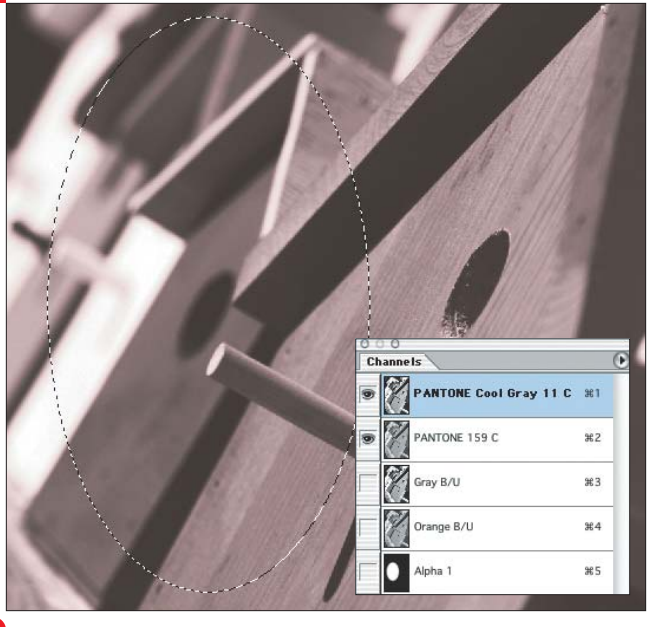

Channels
PANTONE Cool Gray 11 C ⌘1
PANTONE 159 C ⌘2
Gray B/U ⌘3
Orange B/U ⌘4

3


Channels
PANTONE Cool Gray 11 C ⌘1
PANTONE 159 C ⌘2
Gray B/U ⌘3
Orange B/U ⌘4
Alpha 1 ⌘5

4

5

Real
Estate
ROUNDUP
Channels

BY ROGER HUNSICKER

RELEASE YOUR PAST IMPRESSIONS

Like its cousin the history brush, the art history brush targets any history state or snapshot as its source, and because of the stylized strokes it lays down, you can simply source the original image and still get surprisingly artistic results. The real trick to getting the most out of this tool is to choose the right brush for the job. Get impressionistic with a flower photo and find out how well the art history brush takes to vibrant color.

DOWNLOAD "FLOWERS.JPG" FROM WWW.PHOTOSHOPFIX.COM, NOVEMBER 2004 ISSUE.

1 Open "FLOWERS.JPG," and apply a filter; I chose Spatter. In the History palette, create a new snapshot named "Spatter," then click the FLOWERS.JPG snapshot thumbnail. Click in the box to the left of the Spatter snapshot to set the brush's source. Consequently, the art history brush does not require an extreme variation of the original to work its magic. If you want to skip the filter, the art history brush will automatically select the "Open" state as its source and you'll still create interesting results.

2 Select the art history brush (Y) from the toolbox, then open the Brushes palette (F5). Click Brush Presets, choose Small List from the Brushes palette menu, and scroll through the presets to select the Oil Medium Wet Flow tip at 32 pixels. When selecting a brush size, remember the smaller the size, the more detail the brush reveals. Here, 32 pixels is approximately the size of one of the flower petals. To set the brush to control the movement of the strokes, click the Shape Dynamics title, and choose Direction from the Angle Jitter Control pull-down menu.

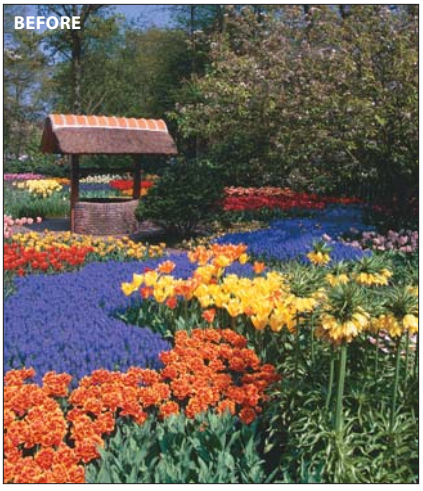
3 Move to the Options bar at the top of the screen, and choose Tight Short from the Style pull-down menu. To specify how much space the brush covers, set Area to 40 pixels. (It's a good idea to set the Area larger than the brush size.) Set Tolerance to 0% which will allow you to paint anywhere. I left Mode set to Normal and decreased Opacity to 50% so I could build up my strokes.

4 Add a new layer to serve as a canvas for your future art. I filled the layer with soft beige and applied the Add Noise, Motion Blur, and Unsharp Mask filters respectively. If you want to see the original photo as you paint, temporarily lower the canvas layer Opacity to 80%.

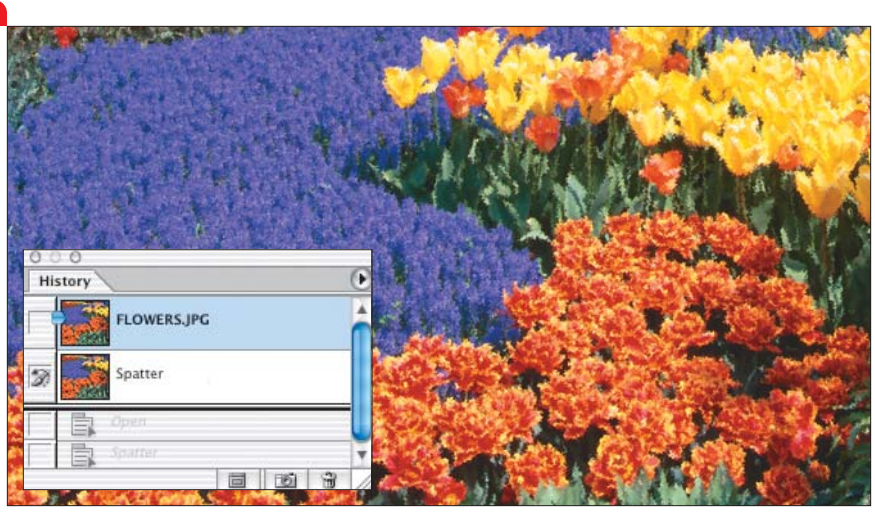
5 Create a new layer above your canvas and begin painting on the layer with the art history brush. The brush's automatic dispersal of strokes may appear random, but it's actually influenced by the direction of your stroke. If you aren't getting enough detail, decrease the size of your brush and try again. When you're done painting, restore the canvas layer's Opacity to 100%, and change the art layer's blending mode to Linear Burn at 93% Opacity to allow it to "soak" into the canvas.

Roger Hunsicker is advertising coordinator for Caterpillar, Inc., in Peoria, Ill., and president of Proof Positive Design Group, a web design firm.

FOR USERS OF PHOTOSHOP 5.5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.


BEFORE

1


History
FLOWERS.JPG
Spatter
Open
Spatter

2

Brushes
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Other Dynamics
Noise
Wet Edges
Airbrush
Smoothing
Protect Texture
Charcoal Large Smear
Hard Pastel on Canvas
Oil Pastel Large
Dry Brush Tip Light Flow
Dry Brush
Watercolor Loaded Wet Flat Tip
Watercolor Small Round Tip
Oil Heavy Flow Dry Edges
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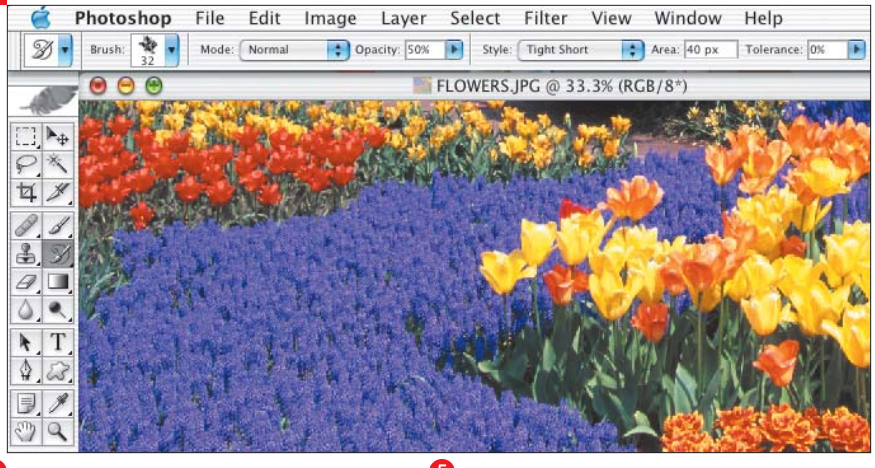
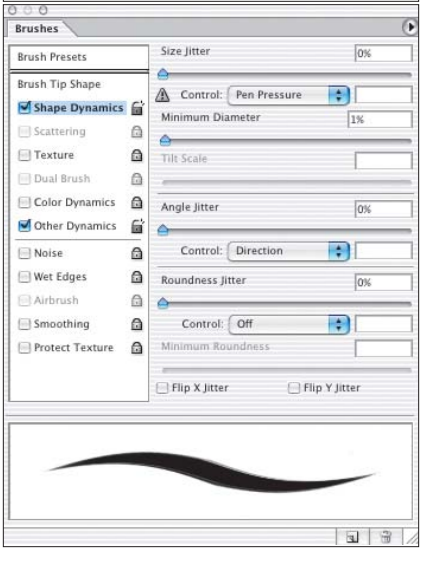
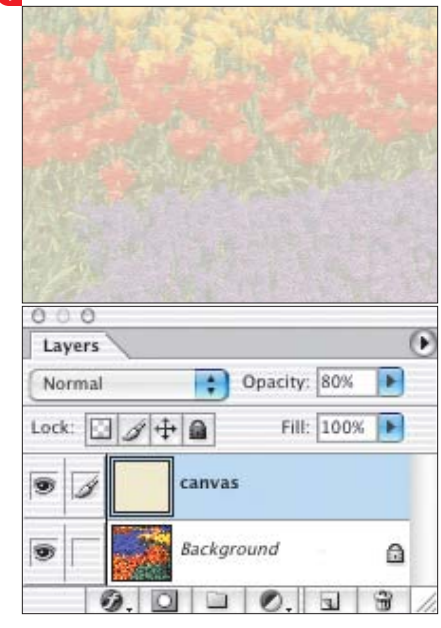
Wet Sponge
Rough Round Bristle
Airbrush 75 Tilt Size and Angle
Airbrush Dual Brush Soft Round 45
Master Diameter
32 px

3


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Brush:
Mode: Normal
Opacity: 50%
Style: Tight Short
Area: 40 px
Tolerance: 0%
FLOWERS.JPG @ 33.3% (RGB/8*)


Brushes
Brush Presets
Brush Tip Shape
Shape Dynamics
Scattering
Texture
Dual Brush
Color Dynamics
Other Dynamics
Noise
Wet Edges
Airbrush
Smoothing
Protect Texture
Size Jitter
Control: Pen Pressure
Minimum Diameter
Tilt Scale
Angle Jitter
Control: Direction
Roundness Jitter
Control: Off
Minimum Roundness
Flip X Jitter
Flip Y Jitter

4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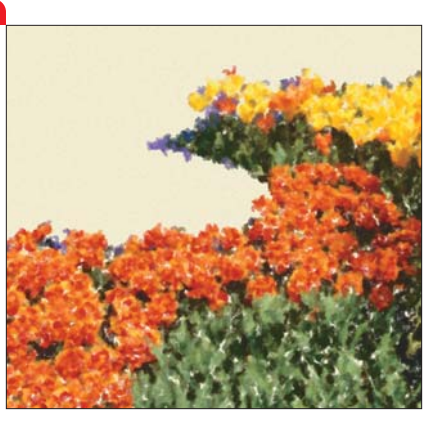
Normal
Opacity: 80%
Lock:
Fill: 100%
canvas
Background

5



BY DOUG NELSON

DEVELOP A NEW RESPECT FOR DISPLACEMENT

Photoshop's Displace filter doesn't get any respect—it lacks a preview window, it's unintuitive, and it needs a second image to tell it what to do. But this under-appreciated filter can protect your work. Use the Displace filter to unobtrusively watermark photos so not even the most patient thief can retouch your proof of ownership.

DOWNLOAD "ARCH.JPG" FROM WWW.PHOTOSHOPFIX.COM, NOVEMBER 2004 ISSUE.

Before you begin, refresh your memory about what the Displace filter does. This filter moves (or displaces) up to 128 pixels horizontally and vertically. By itself that sounds unimpressive, but it references a second image—a displacement map—to determine how far to move the pixels. The tonal values of the displacement map (0 to 255) control the degree of displacement. A value of 0 (white) displaces an image 128 pixels up and left. A value of 255 (black) displaces an image 128 pixels down and right. A value of 128 (50% Gray) won't displace anything at all.

❶ Open "ARCH.JPG," choose Image > Duplicate to create a backup copy since you will make permanent changes, and close the original image.

❷ Create a watermark file based on the size of your image. The smaller the displacement map is relative to the original image, the more times it will repeat. In this case, make a new 72-PPI RGB document with a 400-pixel Width and a 100-pixel Height. Select Edit > Fill > 50% Gray because you want the Displace filter to ignore the fill. With the type tool set to black, type your watermark text; I used my name at 36-pt Helvetica. Flatten the file, choose Filter > Stylize > Emboss, and set Angle to 136, Height to 1 pixel, and Amount to 100%. Save the file as "WATERMARK.PSD," and close the file.

❸ Select the ARCH.JPG duplicate image, and choose Filter > Distort > Displace. The Displace dialog box allows you to modify the Horizontal and Vertical Scales of the displacement map from -100% to 100%; the percentage you choose affects how much the image will be offset inside the watermark. Here, set both Scales to 50%. You can choose to Stretch To Fit your map to fill the entire image (handy for logos) or Tile it; Tile is fine in this case. Finally, decide if you want to pad Undefined Areas (blank areas) by using Repeat Edge Pixels or choosing Wrap Around to loop pixels to the opposite side. You're not going to have any undefined areas, but go ahead and set it to Wrap Around. Click OK, and choose WATERMARK.PSD as your displacement map.

Don't see a change in the image? That's the idea! It will look virtually the same until you zoom in. Then you'll see a hundred little watermarks protecting the ownership of your images.

You can record Step 3 as an Action to use with File > Automate > Batch and watermark an entire image folder. Just make sure to choose different Source and Destination folders.

If you want to experiment further with displacement maps, Photoshop comes with a dozen in its Displacement Maps folder within the Plug-Ins folder.

Doug Nelson is a freelance writer, technical editor, and founder of RetouchPRO.com, an online community for photo retouchers. For more information, visit www.retouchpro.com, or e-mail dnelson@retouchpro.com.

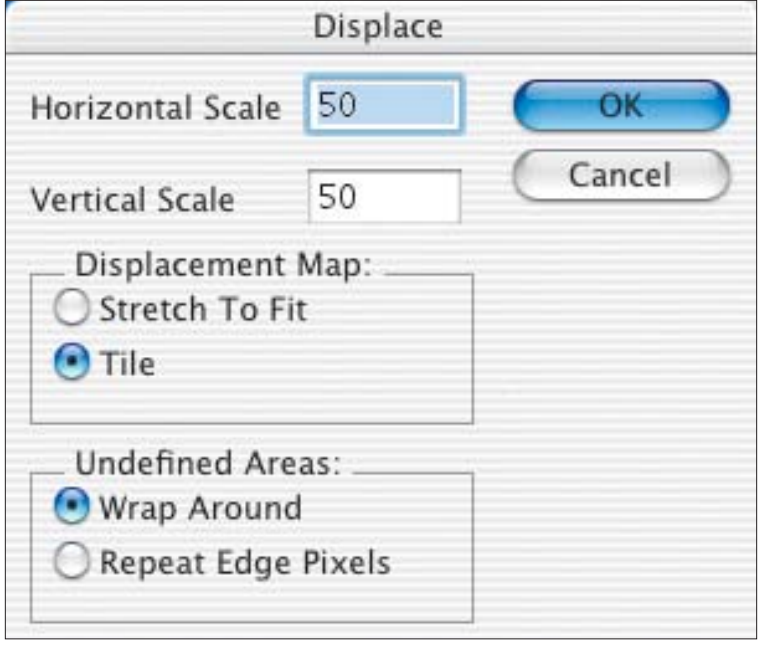
FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1

2

Doug Nelson
Emboss
OK
Cancel
Preview
Doug Nelson
100%
Angle: 136 °
Height: 1 pixels
Amount: 100 %

3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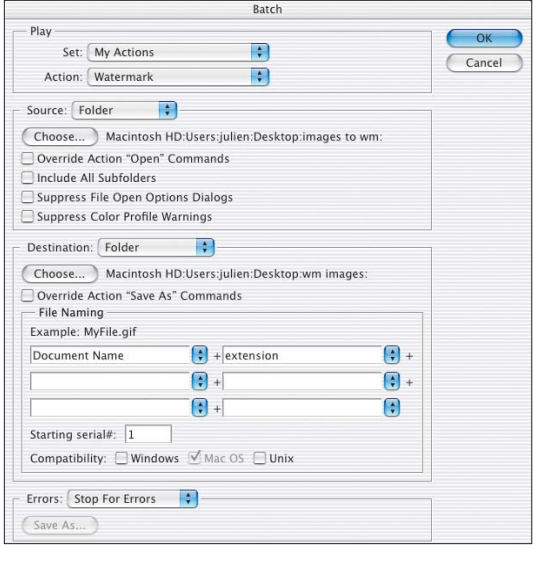
Vertical Scale 50
OK
Cancel
Displacement Map:
Stretch To Fit
Tile
Undefined Areas:
Wrap Around
Repeat Edge Pixels


Batch
Play
Set: My Actions
Action: Watermark
OK
Cancel
Source: Folder
Choose... Macintosh HD:Users:julien:Desktop:images to wm:
Override Action "Open" Commands
Include All Subfolders
Suppress File Open Options Dialogs
Suppress Color Profile Warnings
Destination: Folder
Choose... Macintosh HD:Users:julien:Desktop:wm images:
Override Action "Save As" Commands
File Naming
Example: MyFile.gif
Document Name + extension +
Starting serial#: 1
Compatibility: Windows Mac OS Unix
Errors: Stop For Errors
Save As...

BY GARY YOUNG

ADD A ROMANTIC GLOW

We all want sharp, richly detailed photos, but sometimes too much detail can detract from the atmosphere we desire. Images like this bridal portrait call for a soft, hazy look that enhances skin tones and creates an aura of romance. Here's how to subtly produce that effect without making the image look out of focus.

DOWNLOAD "BRIDE.JPG" FROM WWW.PHOTOSHOPFIX.COM, NOVEMBER 2004 ISSUE.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

As you might expect, the key to this technique is blurring. However, just blurring the entire image would ruin important details. In addition, it would be time-consuming to create a detailed mask that blurs only the parts you really want to soften, such as the smooth areas on the forehead and cheeks. Instead, you need to blend a blurred version of the entire image with the original. This blur will not only soften details, but by feathering edges, it will add a subtle glow.

❶ While the portrait "BRIDE.JPG" was well photographed, you can see every bump and detail in the skin. To retain the original, I began by duplicating the Background layer (Command/Ctrl-J) and naming it "Blur."

❷ I then chose Filter > Blur > Gaussian Blur. The trick to blurring an image like this is to be more aggressive than you might intuitively think. You're not aiming to just slightly soften the layer, but to really obliterate detail. You can think of the Blur layer as providing the haze through which you see the detail in the Background layer. A good starting point is to set the Radius value to about 1/100th of the image's width in pixels. For this 2700-pixel wide image, a Radius of 25 pixels worked well. To determine the proper layer Opacity, I selected the Move tool (V) and adjusted the layer's Opacity in 10% increments by pressing number keys—starting with 1 and increasing the value until arriving at 50% for a good balance between detail and softness.

❸ This worked well for the face, but it made the dress and tiara too gray. Applying a blending mode to the Blur layer would be ideal to adjust the effect.

On my first attempt, Lighten mode at 70% Opacity softened the dress and retained highlights. However, it brought back more facial contrast and detail than desired, so I returned the Blur layer back to Normal mode (Shift-Option/Alt-N) at 50% Opacity.

❹ What I really needed was the best of both blending options. I selected the magnetic lasso tool, feathered it to 10 pixels, and lassoed the face on the blur layer. Then I clicked the Add a mask icon. I duplicated the layer, named it "Lighten," and set it to Lighten at 70% Opacity. I clicked the layer mask thumbnail in the new Lighten layer and pressed Command/Ctrl-I to Invert it. The Blur layer affected only her face, and the Lighten layer affected everything else.

❺ Finally, I wanted to return detail to the eyes, lips, and eyebrows, so I went back to the Blur layer, clicked its mask thumbnail, and painted over the features with a 100-pixel, soft black brush set to 50% Opacity to let the sharpness of the original show through while still leaving some softness.

Gary Young has written Photoshop courses that are taught worldwide in training centers and online. E-mail Young at gary@tectrixinc.com.

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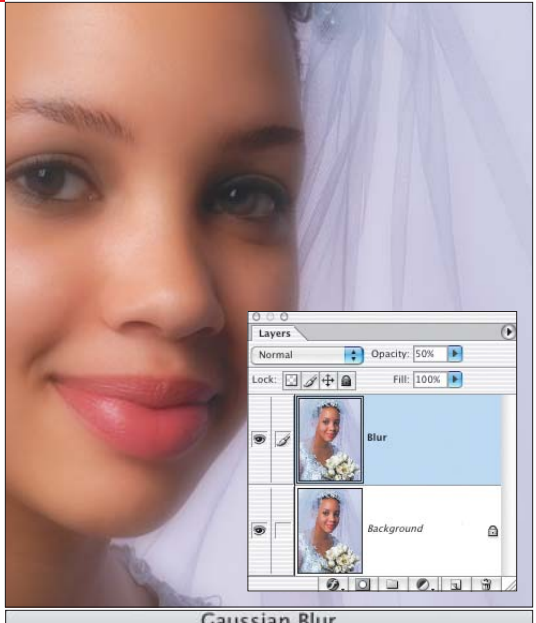
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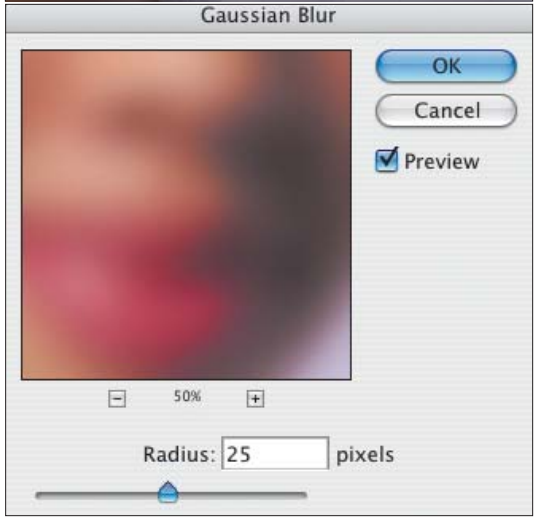
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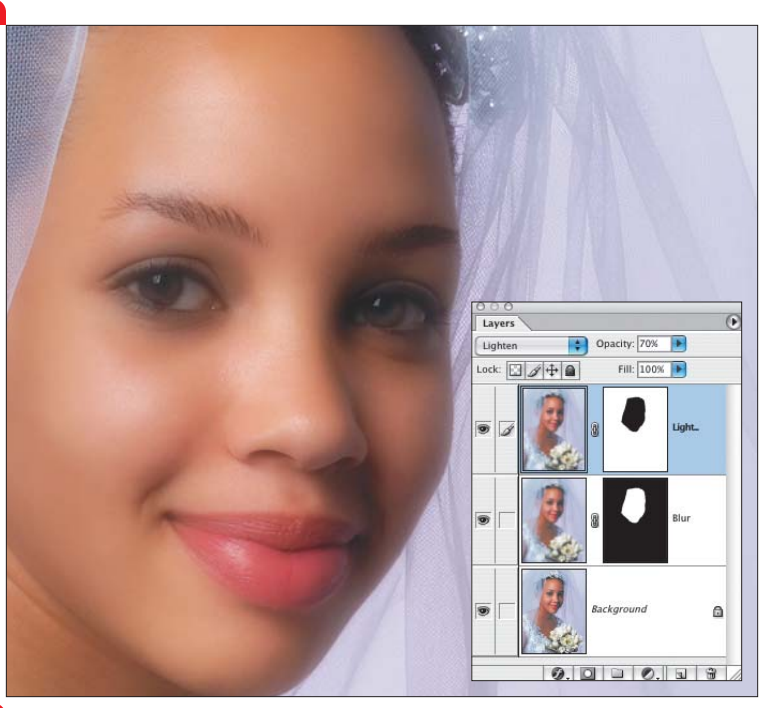
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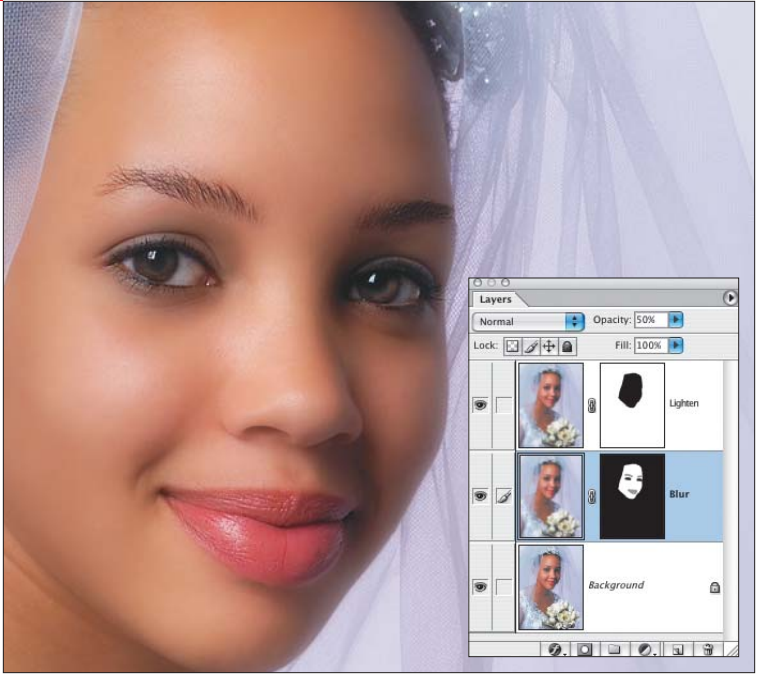
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BY JASON CRANFORD TEAGUE

BLEND BEYOND THE LAYERS PALETTE

Most users are familiar with the general layer blending options such as Opacity and modes like Multiply and Overlay. However, deeper in Photoshop are advanced blending options that make those general effects look like a box of cheap crayons. Try these tips to simulate double-exposure photography.

FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

FINDING THE OPTIONS

If nothing else, the Layer Style Blending Options dialog box is extremely accessible. After selecting the layer you want to blend, you can do any of the following:

» Double-click the layer.
» Choose Layer > Layer Style > Blending Options.
» Choose Blending Options from the Layers palette menu.
» Control/Right-click a layer, and choose Blending Options.
» Click the Add a layer style icon at the bottom of the Layers palette, and choose Blending Options.

SURFING THE COLOR CHANNELS

Try using channels to blend two layers. Double-click your top layer to open the Layer Style Blending Options dialog box. Deselect a Channel and you will take away the visibility of that color channel in the layer. You also simultaneously blend the same color channel from the underlying layer with the top layer's remaining visible channels. In other words, whatever color you deselect (and take away) from your top layer becomes the color from the underlying layer that is blended with your top layer. It's confusing, but it's also fun to experiment with! In the example, the Yellow channel of the man layer was deselected, so the yellow pixels of the man layer became invisible. In turn, the yellow pixels of the lights layer affected the remaining visible channels of the man.

SPECIFYING LAYERS

Normally you set blending options for a selected layer to affect all layers beneath it. One of the unique aspects of Knockout is the Deep option. For example, if you set the blending mode of any layer to Overlay with Knockout set to Deep, you will only apply Overlay to the Background layer. (It must be a Background layer for it to work. To convert a layer to a Background, choose Layer > New > Layer From Background.) In the example, the Yellow channel for the man layer is still deselected from the previous tip, but now the layer's Blend Mode is set to Pin Light. With Knockout set to None, you would see the Pin Light mode applied to the lights layer below it. But after setting the Knockout to Deep, the Pin Light mode ignored the lights layer and was only applied to the Background layer.

COMPOSITE IMAGES

BLENDING CONDITIONALLY

If you apply Overlay to a layer, it's applied equally to all pixels. However, you can blend a range of colors based on brightness values, either on the selected layer or the underlying layer. With the Blend If option set to Gray, use the sliders to set the black and/or white points for the brightness range to be blended. The upshot is that pixels in the range above or below these values will be transparent and only pixels within the range are blended, which can create a grunge look. If you want to get detailed, specify colors to really fine-tune the blending. change the Blend If option to one of the color channels—it's best to start with the predominant color—then move sliders to blend only for that color.

SMOOTHING THE BLEND

An image can look pixelated when the transition between two colors in a blend is too abrupt. If you get pixelation after blending conditionally, soften edges by creating a spread over which black and white points are applied. To split the range, Option/Alt-click a slider and drag one half to the left or right. This creates a more gradual blend—the wider the spread, the softer the transition.

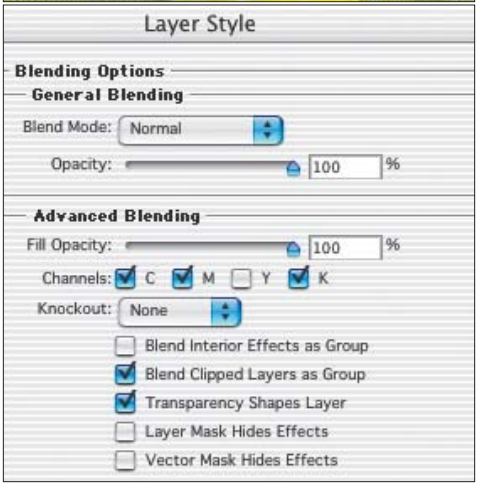
CHANGING YOUR MIND

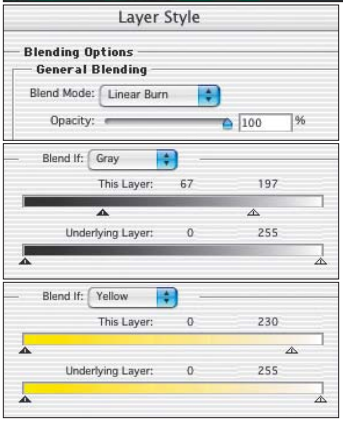
In the Blending Options dialog box (as with most dialog boxes in Photoshop), you can press Option/Alt at any time to transform the Cancel button to Reset, which will return settings to the state when the dialog box was last opened.

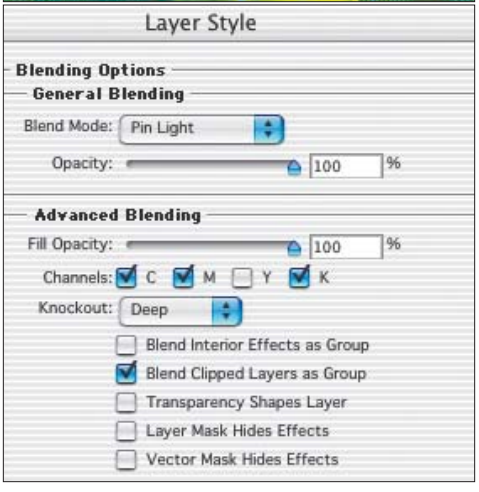
SAVING THE BLEND

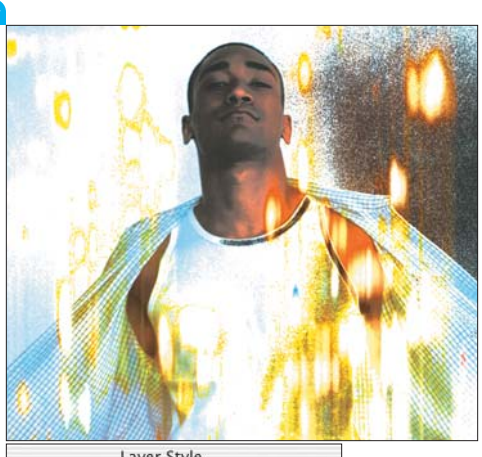
Once you've set all your layer's blending options, save your blend as a style preset to apply to other layers or images. Click the New Style button in the Layer Style dialog box. Give the new style a name, make sure that Include Layer Blending Options is checked, and click OK. The new style will be in the Styles palette.

Jason Cranford Teague has written numerous computer design books, including the award-winning *Photoshop CS at Your Fingertips* and the best-selling *Final Cut Pro and the Art of Filmmaking*. For more information, visit www.webbedenvironments.com.









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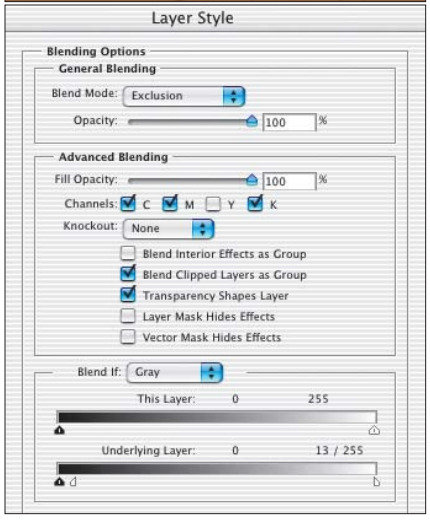

Photoshop Fix designer Samuel Berkes put this month's Expert Tips to the test (pages 14–15). To create this image, he blended a photo with a solid orange layer. After setting the photo layer's blending mode to Exclusion, he deselected the Yellow channel in the Layer Style Advanced Blending dialog box and adjusted the Underlying Layer white slider.

Now it's your turn to show us your stuff! Apply this issue's Expert Tips to your images and submit a JPEG to photoshopfix@dgusa.com. Be prepared to provide an explanation of your steps so we can feature our favorite submission and its creator.

NEXT ISSUE:

- Eliminate banding with the Noise filter.
- Use Actions to break free of routine tasks.

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